

# Dwight's Journal of Music.

WHOLE No. 886.

BOSTON, SATURDAY, APRIL 3, 1875.

VOL. XXXIV. No. 26.

For Dwight's Journal of Music.

## Gitana.

BY FANNY RAYMOND RITTER.

Bring thy lute and sing to me,  
Gitana,  
Songs of exile, dear to thee,  
Melancholy melody,  
Gitana, Gitana!  
Sing in freedom; do not fear,  
Gitana!  
There is none to overhear,  
Save one heart that holds thine dear,  
Gitana, Gitana!  
No cold presence shall profane,  
Gitana,  
Tender pathos, throbbing pain,  
Trembling passion in the strain,  
Gitana, Gitana!  
Touch the strings in undertone,  
Gitana,  
Soft as showers on buds new-blown  
Where the wild doves gently moan,  
Gitana, Gitana!  
Let me, one short hour, forget,  
Gitana,  
Past despair, the future's threat,  
Aspiration and regret,  
Gitana, Gitana!  
Sing the wound, and shed the balm,  
Gitana!  
Wild complaint, serenest psalm,  
Tempest underlying calm,  
Gitana, Gitana!  
Waft me, on those waves of tone,  
Gitana,  
To that region, all thine own,  
Where life, love, and joy, are one,  
Gitana, Gitana!  
Or in eddies let them sweep,  
Gitana,  
Till existence, drowned deep  
In oblivion, sinks to sleep,  
Gitana, Gitana!  
Bear my charmed soul from hence,  
Gitana!  
Chain my will, enthrall my sense  
With thy magic influence,  
Gitana, Gitana!  
Soft,—no more earth's bounds I know,  
Gitana!  
Far, afar, they fade, they flow,  
Dreams in dreams,—sing low, sing low,  
Gitana, Gitana!

## Bennett's Place in Music.

In *Fraser's Magazine* for March appears an article\* by Mr. H. M. Statham, on the place of Sterndale Bennett in music. The writer speaks with some boldness in disparagement of English musicians as creators in art. According to Mr. Statham:—

In comparison with the great masters of the art, our native composers seem for the most part but as children playing with it as an amusement. Writers, whose temperament is rather patriotic than critical, have, it is true, made plausible efforts to prove the contrary; and there is no question that a considerable list may be made up of names not to be mentioned without respect, appended to compositions not to be listened to but with pleasure, by all discreet hearers. But scarcely among any of these can we recognize that individuality of style, that distinctly original mode of feel-

ing and form of expression, without which no artist, however pleasing and genial his productions, can claim a niche in the temple of genius, or achieve a general and permanent renown. The early English school of part-writing, noble and dignified as it is, is but an echo of Palestrina; and its greatest representatives, Gibbons and Byrd (we may perhaps add Wilbye), are scarcely distinguishable from each other in style, and are only marked out from their contemporaries by a greater breadth and power in treating the material common to all. For in those early days of music, as in mediæval architecture, individuality was not; the art was the production of the time, rather than of special minds. Then we have the later cathedral composers, whose best works were mostly echoes of Handel, modified in manner to some extent by the musical limitations of a cathedral service in regard to execution; among whom the prominent names of Boyce and Croft are followed by a host of lesser lights, now in the limbo of forgetfulness, or only preserved, mummy-fashion, by being embalmed among the relics of cathedral worship. Handel's "pellows-plower," Greene, survives chiefly in virtue of one fine and striking movement ("Therefore will not we fear," from the forty-sixth Psalm); and at a later date Crotch and the elder Wesley struck the same chords with considerable power and effect. But of not one of these can it be said that they had a style of their own, or that they have obtained any wide or general recognition out of the range of the sounds of the cathedral organ. The English Cathedral Service music (anthems especially) is, taken collectively, a distinct contribution to the forms of musical composition, and has its precise parallel nowhere else; but its composers have to be taken collectively also: they have not (with one exception) strength to stand alone. Then, if we look to the more recent period, when English composers emerged from the cathedral choir to take their place in the theatre and the concert-room, we hardly find matters more promising. The name of Bishop, who (one can scarcely credit it) was set up as the rival of Weber when the latter came to England, is now the synonym for "twaddle;" and the operas of Balfe, in spite of the statue in the vestibule of Drury Lane, have seen their day. When we look around us at the present moment, we can hardly conceal that the most popular English song-writer of the day has failed to infuse any new spirit into the *lied*, and that the latest successful contribution to oratorio, Macfarren's "John the Baptist," with all its very great and solid merit, can be said to be original in style only in virtue of the logical results of certain theories of harmony held by its composer. And if we seek, in the annals of English music, for instances of that distinctive genius which speaks its own original language, and sets its own hand and seal to all which it utters, we find no name to interpose between those of Henry Purcell and William Sterndale Bennett.

Equality with Purcell is, however, not conceded by the writer to Bennett. The earlier composer (he says) reached sublimity of expression; the latter one has attained to beauty, finish, and individuality of form, and to sentiment of the highest and most refined type; but something beyond these qualities, something not very easily definable, is needed to secure a place among those great artists who have spoken deep things to our souls, and have moved the heart of the people, "as the trees of the wood are moved by the wind." Of these, it must be admitted that Sterndale Bennett was not. But he had this in common with his greater predecessor, that what he gave us was eminently his own:—

He spoke no borrowed language; and nothing can be more unjust than the flippant and ignorant criticism (so called) which sets him down as a mere imitator of Mendelssohn. As a general rule, Bennett's instrumental music is as clearly marked by his own specialities of manner, feeling, and treatment—in other words, by the impress of his own genius—as is the work of any of the acknowledged masters of music; and if we turn to his principal choral works, we surmise that no one will have the hardihood to claim the "Woman of Samaria" or the "May Queen" as specimens of Mendelssohnian manner.

In spite of some appearances to the contrary, Mr. Statham argues that Bennett was not of those who demand that music should have its meaning, its intention, its "poetic basis," almost its moral purpose:—

His instrumental compositions, like those of Mozart, "mean" nothing; the occasional suggestive titles to them serving rather as distinguishing mottoes than as in any way limiting the listener's association in regard to them. The overture, "Paradise and the Peri," is, of course, a declared exception, in which the passages illustrated are pointedly interwoven with the music; and the composer has lent himself to the modern theory of music to some extent in his latest pianoforte, the "Maid of Orleans" Sonata, in which quotations from Schiller's play form the key to the intent and meaning of the respective movements. It is very interesting to see the composer taking up this new ground, and the sonata is in the main equal to anything he has written for pianoforte alone, combining as it does breadth and intensity of expression (in the second movement especially) with his own peculiar grace of detail. In regard to finish of form, however, it must be admitted that, in this work, Bennett a little lost the old balance and completeness which marked his own proper manner. It is interesting to hear, as we do on good authority, that this work attracted the frank admiration of the prophet of the new German school, Liszt, and that it was mainly owing to his recommendation that Dr. Von Bülow, who has so fluttered the dove-cots of the pianoforte-playing world here of late, made the Sonata one of his prominent performances in London and the provinces, though not handling it, to our thinking, with the care and finish it deserved. But, in the main, Bennett is for the present the last representative, perhaps, of that purely intellectual school of music which illustrates no fixed idea, but addresses itself to the hearer's general sense of melodic beauty and sentiment, of harmonic proportion and logical relation.

The genius of Sterndale Bennett, says Mr. Statham, was essentially that of the pianoforte. He was, so to speak, a pianist by nature:—

His numerous compositions for his favorite instrument have not that orchestral largeness and breadth of manner which belongs to the pianoforte compositions of Beethoven, and in a lesser degree to those of Mendelssohn. But they are remarkable and most interesting, in addition to their intrinsic beauty, as specimens of composition in which the capabilities of the instrument are strictly consulted—which represent precisely what the pianoforte can best do, and that only, and what no other instrument can imitate. There is not anywhere in art an instance of a nicer perception of means to an end than is furnished by the pianoforte works of Bennett. The hardness and glitter which characterizes some of these compositions, and which amateurs of the sentimental school

\* For these extracts and connecting links we are indebted to the *Musical Standard*, (London.)

(if they are acquainted with them, which they generally are not) find so cold and unsympathetic, are only the result of this consideration of the peculiar genius of the instrument, pushed to its completest result. For the pianoforte essentially is not an instrument for the expression of melody and of sentiment; it is only made so for convenience sake and by partially ignoring its special capabilities and limitations. Essentially it is an instrument for the display of glittering and brilliant effect. It is this quality which gives, to trained perceptions, such an exquisite charm to the combination of piano and orchestra in the concerto, where the pianoforte passages seem to glance and sparkle against the sustained and heavier tones of the band, like the play of a fountain against a back-ground of dark foliage. And it is the specially clear perception of this characteristic of the instrument that renders Bennett's pianoforte concerto so effective, and makes it not improbable that the principal one in F minor will eventually be recognized as the most successful contribution to this class of composition since Beethoven. With less breadth of manner than Mendelssohn's concertos, it is marked by a truer artistic instinct and a more refined handling of the instrument. That the composer could use the piano in its borrowed character, as an instrument of melody and sentiment, in equal perfection, is proved by the barcarolle in this same concerto, one of the few of Bennett's compositions which has found its way to the popular mind. And not less exquisite here are the characteristic touches of effect; the contrast between the broken chords from "the strings" in the orchestra and that rippling phrase for the solo instrument which, once heard, can never be forgotten; or the joining of the flute with the piano at the return of the leading melody, suggesting, according to Mr. Macfarren's pretty fancy, in his analysis of the work, "the reflection of loved faces in the sleeping water."

It was in these "delicate touches" that Bennett excelled; touches which appeal only to cultivated listeners, and which even cultivated ears, if too much drenched with the strong doses of the contemporary *Sturm-und-Drang* school of music, may easily fail to appreciate. For with Bennett nothing is thrust forward or disproportionately emphasized; what he intended is there if you have ears to hear it, but he will be at no pains to force it on his listeners' apprehension. And this reticent character extends to his larger works for the orchestra also. We do not find in these that irresistible sweep and power with which Beethoven, and in his greatest moments, Schumann, carry us away, like Elijah, "in a whirlwind to Heaven." In that one published symphony which was played to perfection by the Crystal Palace band, before a delighted audience, only the week before its composer's lamented death, we find the same reserve, the same sensitiveness as to the specialities of the various instruments, which combine in a total effect not of the grand or colossal order, but of perfectly Greek finish and symmetry, and in which every note plays its own part in the ensemble. This beautiful work, so distinct from every other composition of its class, is steadily progressing to fame, and will be ere long an accepted item in the programmes of our highest class of concerts, by general listeners, as it is now by musicians and connoisseurs.

Turning to the principal choral works of the composer Mr. Statham says the short oratorio, under the title of the "Woman of Samaria," must be admitted to be the most individual contribution of this kind to English music:—

We know not where we can look, even in the pages of Mendelssohn, the most ardent modern student of Bach, for anything in which the spirit of that mighty teacher in the art is so revived as in the opening chorus of the "Woman of Samaria," with its remarkable combination of chorale and instrumental movement in opposing rhythms. We look confidently to

the time when this work will be returned to, after more recent and popular productions of the same class have gone the way of all mediocrities, as one deserving renewed study, and which only requires to be better understood to receive its due recognition. The cantata, the "May Queen," we never hear without a double regret; first, that the music should have been wedded to such feeble words and such a foolish story (written by one who should have known better), in which any interest for its own sake is impossible; and, secondly, that (supposing the "book" improved) the composer did not make an opera of it. If the work as it stands is not to all intents and purposes an operetta without the stage action, it at least serves to prove what an opera Bennett might have given us, could he have been induced to turn his thoughts to the lyric stage.

Here Ferdinand Präger, says the *Standard* has his own way of looking at things. Here is a letter of his which has just appeared in the *Neue Zeitschrift für Musik*:—

On the 6th February Sir Sterndale Bennett was buried in Westminster Abbey with great ceremony. The Queen, the Prince of Wales, and the Duke of Edinburgh, as well as bishops and noblemen, sent carriages, and an immense number of people assembled to show the public respect felt for the departed musician. All the chief musicians were, of course, present. But that a man like Bennett should have the honor of obtaining a place in the Abbey, is an important event of the day. Such honor was formerly granted, exceptionally, after much deliberation; and if we take into consideration the very unimportant place that musicians hold in England this is an encouraging advance in public opinion, and this would hardly be the place to consider whether the deceased lawfully came by the honor. It is a curious fact, the newspapers continually repeat, that "Mendelssohn and Schumann valued Bennett's works as much as their own;" of this the English are very proud, and they also boldly assert that his works enjoy a European fame. It is now universally known, and so we need not fear to declare it, that Mendelssohn slyly made use of second-rate talent, which he praised above measure, to employ his own renown as a foil. Gade is an example of this. Mendelssohn used Bennett in the same way. Those who know anything about it can answer for this assertion, that to Schumann—so superior to him—he gave only a cold, civil recognition. Schumann's enthusiasm for Bennett was something very different. Schumann had true belief in the sacredness of art, and Bennett's youth, his quiet, aristocratic nature, (which Schumann mistook for modesty), and Bennett's early works which certainly gave promise of something better, deceived him. He was however mistaken, for the first works of Bennett are all some nice pianoforte pieces, and several very unremarkable songs, followed, and show an enfeebled creative power. Afterwards he wrote some cantatas, principally the "May Queen," and some very weak copies of his early works. The "Maid of Orleans" sonata, for the piano, deserves no other mention than the honor which it had in Bülow making it known to the public from memory. Bennett, who was a very simple, quiet man, considered himself a second Beethoven: he was a declared enemy of the new school, and hated Wagner: he was narrow-minded, living only in the past. His grave is near Dr. Arne and Purcell's, both very different heroes in Art, although their greatness consisted only in a clever adoption of German Art of their own times. And here we touch upon a great flaw in English musical history—their stereotyped imitation. Unfortunately now, Mendelssohn is their model for all that is great and beautiful in music, so they have repeated his shallow mannerisms *ad nauseam*. They have a very remarkable ability for manufacturing imitations, but it is just this working from models which till now has been the hindrance to their having a national school of music, and we are firmly convinced, that if these shackles were once cast off, the English would create something new and original. A nation which is so rich in every kind of literature, and in spite of its prosaic customs, so poetical, certainly must also be able to create something for itself in music.

Dr. Ferdinand Hiller, writing in the *Cologne Gazette*, speaks of Bennett as "an excellent musician, the glory of his country, recognized and highly esteemed everywhere." He goes on to say:—

When, in the winter of 1838-1839, he came to Leipzig, he earned by his playing the most general admiration; and the works he had composed at that time, a concerto for the piano, the overture, "The Naiades," and a number of smaller compositions for the piano, have the stamp of finished works of art, and are scarcely surpassed by later productions. His playing, perfect with regard to technique, was of the most finished delicacy, and full of gracefulness and warmth. In his compositions, especially in his characteristic overtures, the great influence of Mendelssohn is not to be denied, but they are so finished in form, so charming in invention, and contain, on the other hand, so much that is individual, that his works are entirely free from the reproach which mostly falls on that mechanical imitation which has produced the great mass of songs, with and without words, motets, psalms, and the like. As a man, Bennett was most honorable and amiable, simple, unpretending, frank, faithful, good-natured, cheerful, and hospitable. We German musicians were received by him always in the most cordial manner. We saw him for the last time at the Beethoven Festival at Bonn, when he appeared to be happy and enraptured. As a musician, he belonged with all his heart to Germany and its masters. England is proud of him, and, by all means, has every reason to be so.

The following is printed in the programme of one of the Crystal Palace concerts as a list, "as complete as can at the moment be given," of Sir W. S. Bennett's published works:—

- Op. 1. First Concerto in D minor.
  - " 2. Capriccio for Pianoforte, in D minor.
  - " 3. Overture "Parisina."
  - " 4. Second Concerto, in E flat.
  - " 5. Sextet for Pianoforte and Strings.
  - " 9. Third Concerto, in C minor.
  - " 10. Three Musical Sketches — "Lake," "Mill-stream," and "Fountain."
  - " 11. Six Studies in Capriccio form.
  - " 12. Three Impromptus.
  - " 13. Pianoforte Sonata, dedicated to Mendelssohn.
  - " 14. Three Romances for Pianoforte.
  - " 15. Overture, "The Naiades."
  - " 16. Pianoforte Fantasia, dedicated to Schumann.
  - " 17. "Three Diversions," Pianoforte for four hands.
  - " 18. Allegro Grazioso.
  - " 19. Fourth Concerto in F minor.
  - " 20. Overture, "The Wood-nymph."
  - " 22. Caprice, in E major, Piano and Orchestra.
  - " 23. Six Songs (First Set).
  - " 24. Suite de Pièces, for Piano.
  - " 25. Rondo piacevole for Pianoforte.
  - " 26. Chamber Trio.
  - " 27. Scherzo, for Pianoforte.
  - " 28. Introduction e Pastorale; Rondino; Capriccio, in A minor—for Piano.
  - " 29. Two Studies—L'Amabile e L'Appassionata.
  - " 30. Four Sacred Duets, for Two Trebles.
  - " 31. Tema e Variazioni, for Piano.
  - " 32. Sonata-duo, Pianoforte and Violoncello.
  - " 33. Preludes and Lessons—60 pieces in all the keys, composed for Queen's College, London.
  - " 34. Rondeau—"Pas triste pas gai."
  - " 35. Six Songs (Second Set.)
  - " 37. Rondeau à la Polonoise, for Piano.
  - " 38. Tocata, for ditto.
  - " 39. "The May Queen"—a Pastoral.
  - " 40. Ode for the Opening of the International Exhibition, 1862. Words by Mr. Tennyson.
  - " 41. Cambridge Installation Ode, 1862. Words by Rev. C. Kingsley.
  - " 42. Fantasia-Overture, "Paradise and the Peri." 1861.
  - " 43. Symphony in G minor.
  - " 44. Oratorio, "Woman of Samaria."
  - " 45. Music to Sophocles' "Ajax."
  - " 46. Pianoforte Sonata, "The Maid of Orleans."
- The Major, Minor, and Chromatic Scales, with Remarks on Practice, Fingering, &c.  
Romance, "Geneviève."  
Minuetto espressivo.  
Preludium.  
Three Songs—"The better land; in radiant loveliness;" "The young Highland rover."  
The Chorale Book, 1862; and Supplement to ditto, 1864; edited in conjunction with Mr. Otto Goldschmidt. The Supplement contains two original tunes by W. S. B.  
Anthems—"My God, let I beseech Thee;" "Remember now thy Creator;" "O that I knew;" "The fool hath said in his heart;" and probably others.  
Four-part Songs—"The stream that winds;" "Of all the Arts beneath the Heaven;" "Come live with me."

### Wagner's Place in Musical History.

(Concluded from Page 403.)

(From "History of Music, in the form of Lectures," by FREDERIC LOUIS RITTER, Professor of Music at Yassar College. Second Series. Boston: O. Ditson & Co. 1874.)

Wagner's dramas are at present judged by the mass of opera-goers, and musical critics included, merely with regard to their musical portions, and the scenic decorations that enter into their construction. Much of his existing



one-sided appreciation of Wagner's works must also be attributed to those adherents of the poet-musician who have introduced in their concert programmes some specific musical portions, detached or arranged from some of his operas, in the same way as they arrange and play selections from "William Tell," "La Muette de Portici," or "Les Huguenots,"—a proceeding which once scandalized Wagner to so high a degree, when one day he was advised by a Prussian ambassador to arrange the "Tannhäuser" for the Prussian king's favorite military band, in order to interest the king in Wagner's works. Things, however, have since changed. It is not in harmony with Wagner's theory and practice, with regard to the musical drama, to judge him from a merely musical standpoint. He claims, and with emphatic right, that his work should be judged in its entire plan and unity, in which one thing always explains the meaning of the other. As a special musical composer, many of his predecessors mentioned above are, with regard to original melodic inventiveness, and continuity of organic thematic and contrapuntal development,—the very foundations of musical art,—far superior to him. But in the double capacity of poet and musician, as evinced by the creation of his great dramas, he stands unsurpassed; and the art world must wait long for his equal in this sense. He thus marks an important epoch in the history of art; and the influence of his works, considered in their whole *ensemble*, cannot fail to be of far-reaching importance; and, whatever changes may eventually be introduced in place of Wagner's efforts, these latter will undoubtedly form the basis of a new art development.

In "Rienzi" Wagner is still the disciple of the grand opera of Auber and Meyerbeer; in the "Fliegende Holländer" he already has partially found the path towards his dramatic goal; "Tannhäuser" and "Lohengrin" are, in their greater portions, the realization of his ideal aim, which he thinks he has so far triumphantly reached in "Tristan and Isolde," "Die Meistersinger von Nürnberg," and "Der Ring des Nibelungen." This latter colossal work consists of "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," the whole to be performed in four respective representations, every part occupying the space of a whole evening's performance. To give the performance of the "Ring des Nibelungen" all the *éclat* of an ideal representation, the only performance Wagner thinks fit to be attempted at all, an opera-house according to Wagner's plan will be built at Bayreuth, a small town in Bavaria. It is to be hoped that Wagner will succeed in the realization of this plan, as there can be no doubt that a store of good results will accrue from the colossal experiment.

That Wagner has formed his style without receiving any important valuable suggestions from the musico-dramatic works of his predecessors, is not the case. Gluck, Mozart, Spontini, Weber, Marschner, Meyerbeer, and Beethoven have partially inspired him, and served as a starting-point to his efforts. Whether the form of the drama, as created by him, will eventually supplant the opera form, as cultivated by Mozart, Weber, &c., must be left to be settled by future times. Much in Wagner's dramas, in spite of all unprejudiced admiration for those works, must be pronounced monotonous and rather tedious; the "endless melody," in its stern progression, in spite of all rational truth, often raises in the mind of the auditor-spectator a timid desire, here and there, for the refreshing impression of a "little music." Mozart, accepting, on the one hand, much of Gluck's rigid manner, on the other, gave the whole style, by means of his great musical genius, a new charm and an exquisite ideal expression, without neglecting truthful dramatic characterization. Another Mozart, without coming in great conflict with Wagner's theory, might possibly lend some portions of Wagner's works more ideal life

and a sweeter charm. Notwithstanding all the theatrical problems and experiments that agitate the art horizon in seeking the right path that leads to truth, the supreme idea of all art-works must be the *beautiful* in its truest and most ideal expression. The domain of the beautiful, not being limited in its formal development, is not narrowed down to the egotistical system of one school, of one man, however great he may be in his special sphere. The domain of the art-spirit is as boundless as the idea of the universe.

My self-limited space will not allow me to give due consideration to Wagner's entire labors as an art-philosopher, poet, politician, culture-historian, critic (he has even broached a theory of fashion; but this, however, only especially concerns German ladies). Wagner asserts that the human spirit finds its highest ideal expression in the drama. In this, he says, all arts, poetry, music, sculpture, painting, architecture, and the terpsichorean arts of dancing, pantomime, &c., will at some future time be united into one harmonious whole, each of these arts contributing to the general artwork, to the highest of their power. Whether this grand idea, which he has apparently borrowed from the Greeks, who already, though on a rather small scale, approached it in their dramas, ever will or can be carried out to the full extent of Wagner's dream, seems as yet difficult to believe. As far as we can learn from the historical development of each special art branch, every one of them became great by means of its unfettered individual progressive development. It cannot be denied that in the "art-work of the future" every one of the great family of arts must sacrifice some of its essential qualities, if they are not to crush each other through an *embarras de richesses*. Wagner, to give some of his ideas of the drama practicability, has already been forced to cut down that which we have so far considered as one of the most effective and beautiful of musical art-forms,—the aria, one of the greatest ornaments of Mozart's operas, and as such, in spite of all theories, highly artistic in its ideal development. Following this theory up to its last consequence, Wagner, of course, has discovered that every art-form in its individual existence has no reason for existing, and that, in future, they must give up their egotistical position, to fulfil their real duties as a part of the ideal "art-work of the future." Music, especially, must descend a few steps from the exalted position it has so far held, thanks to the genius of Bach, Handel, Mozart, Haydn, and Beethoven. To accept all Wagner's theories, in consideration of the really great, unique, and imperishable merit he has displayed in his fine creations,—merit which every intelligent, unprejudiced, earnest art-lover will gladly recognize,—is only possible to the blindfolded partisan. An enjoyment of the beauties of "Tannhäuser" and "Lohengrin" does not exactly necessitate the peremptory condemnation of all that is beautiful in art, though this may not always be in accordance with Wagner's theory. The fanaticism, the egotistical pursuit of aim, which marks Wagner's career, under the influence of which his literary works have been written, and which created him so many opponents among the most intelligent artists, may be easily excused. The evils with which he thought he had to deal were deeply rooted. The remedies which he, from his point of view, judged to be the right ones, are so radical, that in his passionate ardor he often cuts down the whole tree, to reach a few dried-up branches. To one who has to give so much as Wagner, we may easily sacrifice some points. This fanaticism, this petroleum-like inclination, as so often exhibited by the Wagnerites (among these I except real, intelligent artists, who, from thoughtful conviction, are gladly willing and able to take sides with the poet-musician, without thinking it necessary to imbibing his egotism and fanaticism), is very ridiculous. It may be useful, for the time being, to fill the ranks of Wagner's partisans, if it be only with "voting

cattle;" for shouting under the banner of the "music of the future" is now considered just as much a certificate of high art qualifications, as it was formerly that of "visionary craziness." But, while we are filled with admiration for the really beautiful things Wagner has been able to create, let us not forget the beautiful works that other masters created before him.

I cannot better take leave of this subject for the present, than with the following beautiful and appropriate quotation from Winterfeld: "Art only reveals her deepest secrets to those who cling to her with true self-denial and from a pure love, but not to those who desire something different from her, who would make an ostentatious display of her, and to whom she is nothing higher than a charming mistress. Although she may shed around even these artists some reflection of her light, it resembles the brilliant, but swiftly-fading glow of sunset, to which a deep obscurity succeeds. May those understand this metaphor who stretch out their arms to her! for they will merely receive from her that which they demand. Only her alluring earthly charms can fade, though even these may appear indestructible; but with those men whose aspirations rise beyond what is merely transitory, the lovely ideal forever remains, forever retaining its seraphic bloom and purity."

#### Critics and their "Subjects."

[From the London Musical World, Mar. 6.]

The eternal war between critics and their "subjects" has just had a curious exemplification. As a rule it is better not to notice when a galled jade winces. Very often the cause lies in an extremely sensitive nature, which makes its owner more an object of pity than of wrath. Not seldom, too, the thing complained about is due to inexperience on the part of the writer rather than to malice aforethought. In all such cases the less said by those who stand round and look on the better. To use a homely phrase, "the more the matter is stirred, the more it stinks," whereas, if let alone, the offensive stuff will quietly sink to the bottom, out of sight and mind. But the affair in point is one from which lessons may be learned, quite valuable enough to make it an exception. Hence the notice we give it here.

In its review of music for the year 1874, the *Monthly Musical Record* of January said, "Of the British Orchestral Society it is impossible to speak favorably. Though the programmes were full of interest, and contained many novelties, the conductor, to tell the plain truth, is quite unfitted for his post; and, until some change is made in this direction, it is hopeless to expect good performances," &c. Looking at this paragraph apart from all the circumstances to which it gave rise, we see a very plain and unmistakable declaration of what the writer conceives to be a *fact*. So far, whatever the conductor of the British Orchestral Society may think, he—the writer aforesaid—did no more than he was paid to do. His engagement with the proprietors of the *Monthly Musical Record* necessarily bound him to pen what, under the guidance of his judgment, he conceived to be facts. He had a perfect right to believe that the conductor was "quite unfitted for his post," and a right not less perfect to convey that belief to the world. But there are two ways of doing a thing. A foolish and ignorant popular sentiment applauds the man who calls a spade a spade, while it looks coldly upon one who describes it euphemistically as an agricultural implement. Our own belief is that the latter shows himself much more a man of the world and of wisdom than the former. Euphemy is an important ingredient in the oil which makes society's machinery work smoothly; and none ought to be better aware of the fact than those who wield the power of the press. Holding such views, we must look upon the paragraph above quoted as unnecessarily coarse. The writer could have conveyed the same sense in much less offensive terms; and, because he did this not, he is open to the

blame deserved by a clumsy worker. So much for the offending paragraph; and now let us go with the matter a step further.

In the number of the *Monthly Musical Record* for February, and in the most conspicuous part of it, readers saw a "leaded" paragraph, the gist of which was that the editor withdrew his remarks about the conductor of the British Orchestral Society as a statement of *fact*, but retained it as an expression of *opinion*. Evidently, though this was not said in distinct terms, some complaint had been made, and in such fashion did the editor desire to conclude a peace with the offended *chef d'orchestre*. We admit our inability to appreciate the distinction drawn by the *Monthly Musical Record*. Usually, when a man puts forward an opinion he desires to have it accepted as, from his point of view, a fact. If, for instance, we say of our contemporary's reviewer that he is inexpert, we commit ourselves to a statement of positive belief, otherwise we are false witnesses and without excuse. No doubt a distinction can be raised between matters of absolute fact, and those lying within the domain of opinion. It is certain that the whole is greater than a part, and that things which are equal to the same thing are equal to one another. These are absolute facts, but we wholly decline to suppose that our contemporary wished to withdraw his assertion from the category to which they belong. To do otherwise would be to suppose him capable of a very unworthy quibble. It stands, therefore, that, desiring to make an apology, he did so with the clumsiness characteristic of the offense. Either he should have unreservedly withdrawn the terms to which objection was raised, or manfully held by them. A middle course could only be disastrous, as the result proved.

Having yielded so far, it was to be expected that the *Monthly Musical Record* would find the last shred of the leek presented to its mouth. So, in the number for the current month appears a paragraph so extraordinary that we transcribe it word for word:—

"Since the last number of *The Monthly Musical Record* was issued, the Publishers have made inquiries concerning the professional qualifications of the conductor of the British Orchestral Society, and the result thereof is that they retract the comments on the conductor of the orchestra of which complaint was made. In so doing, the Publishers desire to state that they freely and unreservedly take upon themselves to withdraw the objectionable comments, and that they tender to the conductor in question their apologies for the same."

It is clear from this that the conductor of the British Orchestral Society pressed his advantage, the result being a complete withdrawal of the offending words, whether regarded as embodying a *fact* or an *opinion*. From one point of view, perhaps, the conductor is not blameworthy, because the temptation to crush a frightened opponent is hard to resist. But what shall we say of the "Publishers" of the *Monthly Musical Record*? They have tamely deserted their editor, and, hanging out a flag of truce, have bent the knee before the opponent whose position they might safely have defied. For this there is no valid excuse. As regards the editor, however much he may have blundered, for him we must entertain sympathy. His obvious duty is to cease that connexion with our contemporary which henceforth to him can be no source of honor. And now, one word as to the general bearing of the case. Musical criticism had better be given up altogether if it may not be stated, both as a matter of opinion and of fact, that a man is unfitted for his post. It is necessary often to say as much in the interest of art, as of politics, and that will be a sad day when the right is abandoned; because then the path of incompetence will be made straight towards those prizes which should be enjoyed by merit alone.

#### Music in Leipzig.

(Correspondence of the *London Musical Record*.)

LEIPZIG, February, 1875.

At the concert given by the Pauliner Gesang-Ver-

rein, we heard a capital performance of a living composer's finest and most conspicuous work, the *Scenen aus der Frithjof Sage*, by Max Bruch. The solo-parts were excellently rendered by Herr Gura (Frithjof) and Mlle. Gutzschbach (Ingeborg). The chorus sang enthusiastically, and the Gewandhaus orchestra accompanied. Bruch's *Frithjof*, which appeared more than ten years ago, has been often acknowledged as a distinguished work. This acknowledgment was brought about less by the press, than by musicians who took part in its performance, and who praised the work of the young master. Much has been written and said about the *Frithjof*; we, however, never found that the work was sufficiently valued, or that its merits were acknowledged to their full extent. It was well received, it was praised, but nobody seemed to think it a work of particular importance. Although we have great respect for many of the musical novelties which have appeared within the last ten years, yet we must pronounce Bruch's *Frithjof* to be the most important choral work of our time, and for this reason we feel compelled to speak more fully about it. From the depth of the music and the unity of the composition, it is evident with what powerful conception Bruch has taken in the peculiar subject of the poem. The first scene, "Heimfahrt," produces in the instrumental introduction a fresh and lively picture, on which the still finer monologue by Frithjof and the chorus of his companions follow with always increasing effect. "Ingeborg's Brautzug" is deeply touching, in its sinister, painful, and resigned mood. The following (third) scene—containing Frithjof's revenge, burning of the Temple, and the curse of priests and people—is truly dramatic, great in its construction, bold in expression, and of grand effect up to the climax of the finale in E flat minor. The fourth scene, "Frithjof's Abschied von Nordland," offers a very advantageously situated contrast to the preceding number. Ingeborg's touching complaint (Scene V.), with its deep melancholy and sorrowful resignation, follows. A great and important finale to the whole is formed by the sixth scene, "Frithjof auf der See."

Although we do not think *Frithjof* the production of a very great genius, we yet must acknowledge that we have before us the best work which the great and highly-gifted artist has written up to the present time. A fresh and healthy vein pervades the whole composition; in no parts does it appear to us a labored or intellectual work; on the contrary, the whole seems to have been unconsciously conceived and to have sprung from pure and spontaneous inspiration. The character of the music in *Frithjof* is something quite peculiar. Neither in style, construction of movements, nor in the voice parts and the orchestra, does the young author imitate Mendelssohn or Schumann, who are the only great composers who have written larger works for male voices with orchestra. He does not copy or plagiarize any work, but gives in *Frithjof* a composition inspired by the peculiar text of the Northern legend, which he musically reproduces. Whatever is different in *Frithjof* to other similar choral works, takes its origin in the poetical text of the work. Free from unnatural and far-fetched matter, *Frithjof* is a masterpiece.

At the same Pauliner concert, a small but very effective and fine composition for chorus and orchestra was played for the first time. This was "Gebet auf den Wassern," by Gustav Erlanger. Herr Erlanger is still a young composer; his work was well received by the public and the critics. Amongst many other unaccompanied choruses for men's voices, a quartet by Max Zenger, composer of the oratorio *Cain*, distinguished itself highly. It is called "Doerperanzweise," and is certainly one of the very best quartets for male voices lately composed.

The last four Gewandhaus concerts produced, as novelties, a fine violoncello-concerto by Raff, which we consider a very judicious enrichment of the repertoire for the violoncello. This concerto, as well as three small solo-pieces, were played in a highly finished manner by Herr Friedrich Grützmacher, from Dresden. On the same evening (at the twelfth Subscription concert) Fr. Wilhelmine Gips sang Beethoven's concert-aria "Ah perfido," and songs by Schubert and Schumann, very correctly and neatly, but without being able to leave any deep impression. Haydn's D major symphony (No. 2 of Breitkopf and Härtel's Edition) and Gade's finest overture, "Im Høchland," were the successful orchestral performances of the evening. At the thirteenth Gewandhaus concert, the greatest interest was taken in the performances of the well-known Italian pianist, Alfonso Rendano, from Naples, who, after his brilliant concert tour in Italy, accepted an

invitation from the Leipzig concert-directors, and played Chopin's F minor concerto and pieces by Mozart and Scarlatti. We have often before praised the excellent accomplishments of this young and highly-gifted virtuoso. Herr Rendano again received the applause due to him. As singer of the evening, the Leipzig public became acquainted, for the first time, with Fr. Minnie Hauck. But it appears to us that the stage is more suitable than the concert-room for showing off all the advantages bestowed by nature on this lady. Her accents were too marked, and her manner of performing somewhat affected. The lady sang the aria of Susanna, "Endlich nahest sich die Stunde" ("Deh vieni, non tardar"), from Mozart's *Figaro*, the well-known song "Mignon" by Liszt, and a mazurka by Chopin, without being well-received by either public or critics. Two highly classical works, Cherubini's overture to the *Abencerragen* and Beethoven's B flat symphony, at the beginning and end of the programme, gave the orchestra ample opportunities of unfolding all its so often praised good qualities.

The fourteenth Gewandhaus concert received a particularly festive appearance from the presence of His Majesty King Albert of Saxony. The concert was opened with the D major symphony by Philipp Emanuel Bach—the most celebrated son of Sebastian Bach. After this, the St. Thomas Choir sang the Sanctus, Benedictus, and Agnus Dei, from the vocal mass by E. F. Richter (the Leipzig St. Thomas-cantor), exceedingly well, under the direction of the composer. The new mass, only printed a year ago, by this well-known theorist, is a very admirable and noble work. Our honored singer, Mme. Schimon-Regan, sang "L'Absence," a very important concert song from the "Summer Nights" by Berlioz, and three songs by Schubert. The song by Berlioz, although it has been in print for forty years, was new to the Leipzig Gewandhaus public, and gained no sympathy. We know many finer songs in the "Summer Nights," and should have felt ourselves more obliged to Mme. Regan for "Villanelle," from Op. 7 (No. 1), or for "La Captive" by Berlioz. Between the vocal numbers the Entr'acte and the "Rufung der Alpenfee" from Schumann's wonderful work *Manfred*, and at the end of the concert Mendelssohn's A minor symphony, were performed.

At the fifteenth Gewandhaus concert, we heard Mendelssohn's overture to the comic opera, *The Wedding of Canacho*. It is known that this youthfully fresh work was written by the author when sixteen years of age, but it shows already the most complete master and clear traces of Mendelssohn's later developed genius. A morning hymn for female chorus and orchestra by Hermann Zopf, which followed the overture by Mendelssohn, was coldly received by the public. This novelty gave us the impression of being the effort of an amateur. Two songs for female choruses, with horn and harp accompaniments by Brahms, also found no favor. Between the choruses, Herr Robert Hausmann, from Berlin, a violoncellist, unknown to us, played Lindner's superficial violoncello concerto, and later a very fine sonata in D minor by Corelli. In the last-named piece, the young artist showed excellent qualities, particularly fine tone and good musical feeling. Robert Schumann's third symphony in E flat major, called the "Rhenish," was excellently played at the end of the concert, and enthusiastically received by the public. It took a long time, almost a quarter of a century, before the two symphonies in C major (No. 2) and in E flat major (No. 3) took their due place in concert repertoires. We well remember the evenings, when the repeated performances of these two beautiful masterpieces did not make the slightest impression on the public, and were afterwards spoken of by the critics of the day in a mocking or contemptuous tone. Arthur Schopenhauer says truly, that genius is always in advance of its age, and that only later generations are sufficiently educated to understand it. This is also the case with Schumann, who for a long time was not understood. The conductors of the Leipzig Gewandhaus concerts (particularly Julius Rietz) have the distinguished merit of having brought about the due appreciation of Schumann's works. Without taking notice of all the opposition made by the public as well as the critics of the day, they repeatedly produced the most elaborate and dearest of Schumann's compositions, until these were properly valued.

Two Chamber-music soirées at the Gewandhaus were also very interesting. In the first we had a repetition of the charming octet (Op. 166) in F major for string instruments, clarinet, bassoon, and horn, by Franz Schubert, heard last year for the first time. Mozart's E flat major quintet for piano, oboe, clarinet, bassoon, and horn—this beautiful



## THE WORLD'S WANDERERS.

(Shelley.)

*Lento non troppo.* ♩ = 48.*p* SOPRANO.

Tell me, thou star, whose wings of light, Speed thee in thy fie - ry flight, In what cavern

*p* ALTO.

Tell me, thou star, whose wings of light, Speed thee in thy fie - ry flight, In what cavern

*p* TENOR.

Tell me, thou star, whose wings of light, Speed thee in thy fie - ry flight, In what cavern

*p* BASS.

Tell me, thou star, whose wings of light, Speed thee in thy fie - ry flight, In what cavern

*p*

Tell me, moon, thou pale and grey, pilgrim of heav'n's homeless way, In what depth of

*p*

Tell me, moon, thou pale and grey, pilgrim of heav'n's homeless way, In what depth of

*p*

Tell me, moon, thou pale and grey, pilgrim of heav - en's homeless way, In what depth of

*p*

Tell me, moon, thou pale and grey, pilgrim of heav'n's homeless way, In what depth of

*dim.*

night or day... seekest thou re - pose now, seek - est thou re - pose now ?

*dim.*

night or day seekest thou re - pose now, seek - est thou re - pose now ?

*dim.*

night or day seekest thou re - pose now, seek - est thou re - pose now ?

*dim.*

night or day seekest thou re - pose now, seek - est thou re - pose now ?

*cres.* *p* *f* *p*

Wea-ry wind, who wan - der - est like the world's re-ject-ed guest, Hast thou still some

*cres.* *p* *f* *p*

Wea-ry wind who wan - der - est like the world's re-ject-ed guest, Hast thou still some

*cres.* *p* *f* *p*

Wea-ry wind who wan - der - est like the world's re-ject-ed guest, Hast thou still some

*cres.* *p* *f* *p*

Wea-ry wind who wan - der - est like the world's re-ject-ed guest, Hast thou still some

*p* *cresc.* *p*

*dim.* *mp*

se - cret nest on the tree or billow, on the tree or bil - low ?

*dim.* *mp*

secret nest on the tree or billow, on the tree or bil - low ?

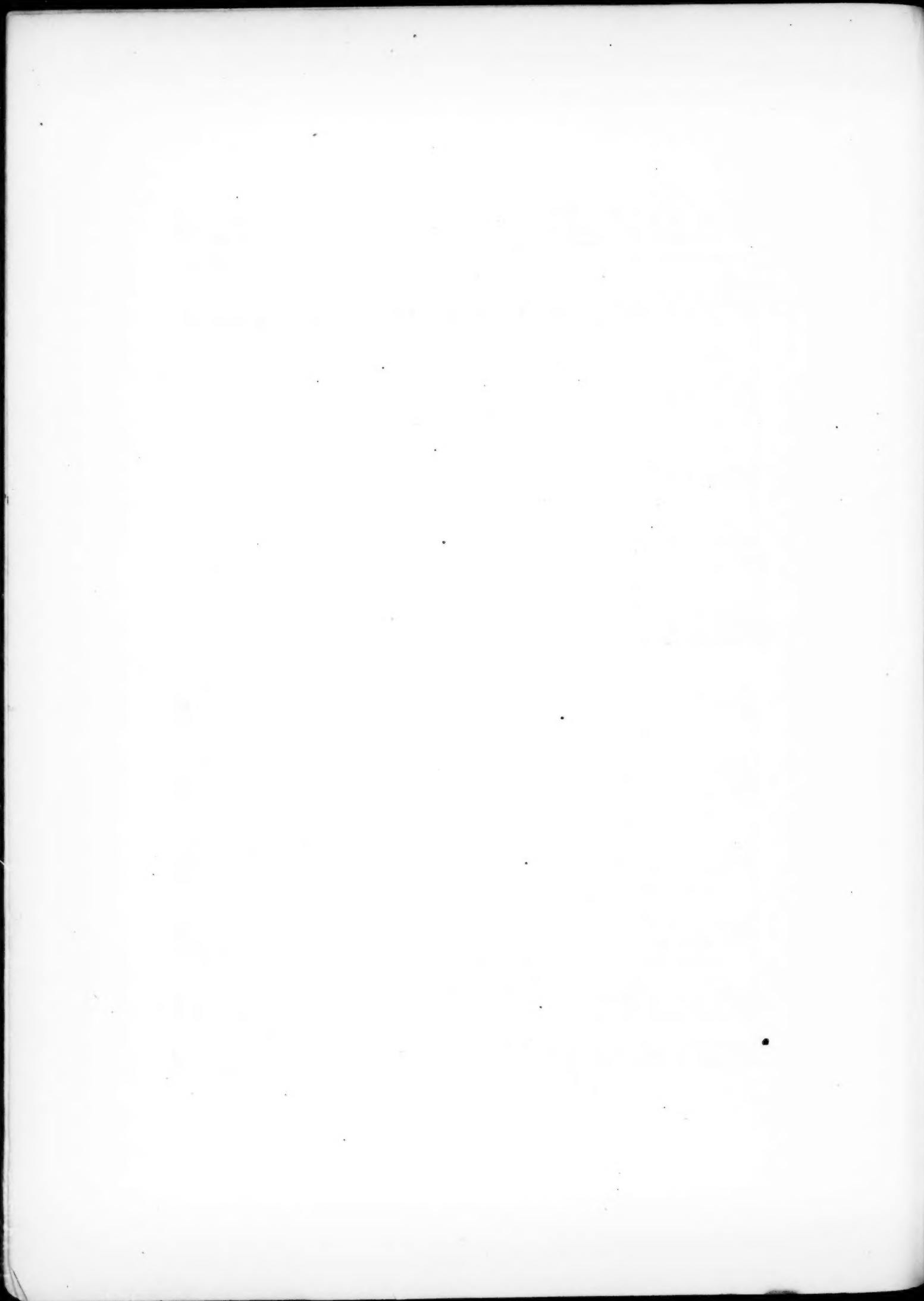
*dim.* *mp*

secret nest, on the tree or billow, on the tree or bil - low ?

*dim.* *pp*

secret nest, on the tree or billow, on the tree or bil - low.

*dim.* *pp*





piece, a gem without fault, was excellently performed. Reinecke undertook the piano part. The Beethoven E minor quartet (from Op. 59) was equally well executed. The second quartet evening produced Beethoven's B flat quartet, Mozart's E flat major quartet, and Schubert's B flat trio (Op. 99.) Concertmeister Schradieck undertook the first violin, and executed his part artistically and with good understanding. The ensemble left nothing to be desired. Reinecke took part in the trio. The Riedel'sche Chorus Society gave, on the 31st of January, an excellent performance of sacred choruses in chronological order, beginning with Frescobaldi, Anerio, Vittoria, and Durante, down to the composers of the present day, and ending with the Kyrie and Gloria of the above-mentioned vocal mass by Ernst Friedrich Richter.

A second volume of this master's excellent theoretical instruction books on "Counterpoint," in a second edition, augmented with a great many excellent examples, has just appeared at Breitkopf and Härtel's.

### Music in Vienna.

(From the Same.)

VIENNA, February 12, 1875.

The number of concerts we have had during the four last weeks is small (carnival having reigned), but their character was the most heterogeneous. There was the concert of Frl. Anna Mehlig, who, in spite of the co-operation of Frau Sophie Menter and her husband (Popper), and of Director Hellmesberger, was not able to fill the concert-room, the public being somewhat capricious regarding the much-used piano. And yet the programme was interesting enough, finishing with Liszt's "Concert Pathétique" for two pianos. Frl. Mehlig was, however, much applauded, and has the courage to risk another concert to-morrow. The other day Herr and Frau Joachim gave a concert in the Musikvereins-Saal. What a difference! All seats taken, and even the simple entrance-tickets not equal to the demand. Director Brahms co-operated, and as the last number, Beethoven's quatuor in C major, Op. 59, was performed by Joachim, the two Hellmesbergers (the father playing the viola), and Röwer, the excellence of the execution can easily be imagined. It remains only to give the programme, consisting of Bach's sonata in E major (with violin), sonata by Tartini, sarabande and tambourin by Leclair, romance by Joachim, Hungarian dances by Brahms-Joachim, and songs by Schubert, Schumann, and Brahms, of which "Lust der Sturmnacht" (Schumann) and "Sandmännchen" (Brahms) were redemanded, as also the Hungarian dances. The applause on that evening was as warm as continuous, and found its summit with the last note of the quartetto. Once more we heard the Joachims in the fifth Philharmonic concert, Herr Joachim performing in his pure artistic style the 7th concerto by Spohr and a chaste nocturno of his own composition; Frau Joachim singing in the bright Handelian style the aria of Dejanira from *Hercules*. The same evening both artists left Vienna, and it is only to be hoped that we shall not have to regret their absence from this city for another seven years. Three so-called Trio-Soirées by Professor Doer were interesting on account of many novelties (at least new for Vienna); of two compositions by Saint-Saëns from Paris, a trio and a sonata with cello, the latter was interesting from its grand style; a sonata with violin by Edvard Grieg was no less worthy once hearing from its peculiar northern character; a sonata for two pianos by Jg. Brüll will no doubt become a favorite for duo-players,—it is a noble, fresh composition, free from any gnawing agony. There remains still to mention the great Wagner-concert for the benefit of the Bayreuth enterprise. Herr Hans Richter, who is to be the conductor of that glorious enterprise, was also here the leader, coming expressly from Pesth. The orchestra was that of the Philharmonic; the great Musikvereins-Saal filled to the last seat, the execution being in every way excellent. We heard three numbers by Wagner; Huldigungsmarsch, Prelude, and Finale from *Tristan und Isolde*; "Wotans Abschied" and "Feuerzauber" (*Walküre*). Though not new for Vienna, the numbers were heard with great interest, the "Feuerzauber" particularly admired as a piece of magic lustre. The last and lengthy number was Liszt's "Faust-symphonie," consisting of three parts, Faust, Gretchen, Mephisto, and a final chorus. It would be impossible to give a description of that composition in a few words; it can only be stated that the impression was painful enough. The employment of all kind of instruments was not able to cover the

want of invention. It is certainly not agreeable to state—with respect to a man of great spirit and merit—such a lamentable result, but the disillusion was too strong. The audience would have given its disapproval in a manner less delicate than only leaving the room *en masse* long before the end of the last piece, if the conductor had not been a visitor. And here it is the more pleasing to speak of Herr Richter as of a man who knows how to unite as conductor strictness, firmness, and an imposing self-contained demeanor. It will interest you to hear that his father was a very good musician, composer, and singer in the musical chapel of the Prince Esterhazy; that he settled afterwards at Raab in Hungary, where the son was born; and that his mother sang, in October, 1857, the Venus in the first Vienna representation of Wagner's *Tannhäuser* (Theatre Josephstadt). On March the 1st we shall have another Wagner-concert, but with Wagner himself as conductor. The programme consists of the "Kaisermarsch" and three fragments from the *Götterdämmerung* (the third evening of the *Ring des Nibelungen*)—namely, (1) Grosses scenisches Vorspiel; (2) Siegfried's Tod; (3) Schluss-scene des letzten Aktes. Herr F. Glatz, from Pesth, the performer of Siegfried, and Frau Materna will sing.

Before speaking of the theatres let me say a few words about the violinist, Leopold Jansa, who lived many years in London. He died on the 25th of last month, seventy-nine years old. He had been member of the Imperial Hofcapelle from 1825 till 1851, when he was dismissed for having played in London in a concert for the benefit of the Hungarian refugees. He was rehabilitated some years ago, and performed once more, and for the last time, in March, 1871, the leading violin in a quartetto by Beethoven. His merit it was to have continued the public performances of quatuors in Vienna which were interrupted by the death of Schuppanzigh.

To speak of the theatres is at present an unpleasant task; they all struggle against the same evil—small income. Without regard to the Stadt-theater, which cannot live nor die, the two Hoftheater are anxious to get out of a too serious deficit; the "Komische Oper" exists only nominally; it has changed its director, who found it better to dismiss the opera-singers. Once more Frl. Minnie Hauck sang the Rosine, passing through Vienna, and once more Frau Lucca, having finished her engagement in the Hofoper, sang Frau Fluth, taking leave of Vienna. That evening (28th of January) was the last opera representation—it is all over with it—poor singers are the sufferers, and are to be pitied. Another theatre, the smallest and youngest, the Strampfer-theatre, is closing at the end of February, the directrice, the famous Frl. Gallmeyer, engaged as member of the celebrated Komische Oper; the house itself, once the Musikverein and Conservatoire, will be sold. Regarding the Hofopera, I am sorry that space allows me at present only to speak in a few words of the new comic opera, *Der Widerspänstigen Zähmung* (*The Taming of the Shrew*), the libretto after Shakespeare by Widmann, the music by Hermann Goetz, a composer from Königsberg, but living near Zurich. The opera was performed with much care; Director Herbeck conducted *in propria persona*; all the singers, the orchestra, and the chorus did their best, and every hearer was obliged to confess to having heard the music of a respectable composer, a real noble talent. Herr Goetz has profited from the new direction in music, and, upon the whole, it could be said, in a figurative sense, we have before us the *Meistersinger* in the waistcoat pocket. Besides, one thing is suspicious; the music is too serious for a comic opera, and the light pleasing melody is its feeble side. Therefore the opera, I fear, will not become popular, and that is now a-days more than ever a matter of life and death with a dramatic composition. Nevertheless, as a first specimen, and elaborated with such care and taste in all its parts, the work is worth the highest praise. A second hearing could only confirm the good opinion and attest its merit. List of the operas performed since the 13th of January:—*Mignon* (twice), *Prophet* (twice), *Judin*, *Don Juan*, *Aida* (twice), *Lustigen Weiber von Windsor*, *Fra Diavolo*, *Rienzi*, *Lucrezia Borgia*, *Freischütz*, *Robert der Teufel*, *Oberon*, *Dom Sebastian*, *Norma*, *Der Widerspänstigen Zähmung* (twice), *Hugenotten*, *Nordstern*, *Romeo and Julie*, *Tannhäuser*, *Troubadour*.

### Easter Music in the Boston Churches.

We gather (mainly from the *Daily Advertiser*) the musical programmes of some of our city churches, which lent inspiration to the various services of the glad Christian Festival.

#### CHURCH OF THE ADVENT.

The services at the Church of the Advent attracted a great many people, as usual, on Easter Sunday. The altar was finely decorated, and the music which is made an especial feature at this church, was as high as the usual standard. The programmes were as follows:—

Matins—anthem; Venite, Easter anthem; second psalms; Te Deum, in B-flat, by Calkin; Benedictus, second ending; hymn 107; Offertory, "The earth trembled and stood still," by Whitney.

Holy communion—Introit, "When I wake up I am present with thee," by Whitney; Kyrie, by Gounod; Gloria Tibi; Laus Tibi; creed, by Gounod; Sanctus, by Gounod; hymn of worship, 93; hymn of communion, 94; Gloria in Excelsis, by Gounod; Nunc Dimittis; hymn, "The strife is o'er."

Even-song was hymn 114; psalms 118, 114 and 118; Cantate Domino, by Garret, in B-flat; Deus Miseretur, by Garret, in B-flat; hymn 117; hymn after benediction, Magnificat, by Calkin, in B-flat.

Organist, S. B. Whitney; celebrant, J. W. Hill; accompanist on the piano, Miss Schiller.

#### CHURCH OF THE MESSIAH.

The music was rendered by the surpliced choir under the leadership of Mr. J. T. Gardam, choir-master, with Mr. Kershaw as organist.

Matins; processional, hymn 69 of the prayer book, by W. H. Monk; The Easter Anthems, by Jule; Proper Psalms (Anglican chants); Te Deum, in G, by Dr. Philip Armes; Jubilate, grand chant, by P. Humphrey.

Holy communion—Introit, "Christ being raised" by W. H. Gill; Kyrie Eleison, by G. J. Elvey; Gloria Tibi, by Tallis; Credo, Tone viii., (Gregorian); Hymn 114, A. and M., by Palestrina; Gloria Patri, after sermon, by Humphrey; Offertory Anthem, "Now is Christ risen from the dead," by G. B. Allen; Sanctus (old chant); Hymn 113, A. and M., by Bach; Gloria in Excelsis (old chant); Recessional Carol, "Jesus lives! O day of days," by A. P. Howard.

Even song—Processional Carol, "Now he is risen," by J. C. Warren; Psalms and Canticles (Anglican chants); Hymn 68, Prayer Book, by Hummel; Offertory Anthem, "Now is Christ risen from the dead," by G. B. Allen; Recessional, "Jesus lives," by A. P. Howard.

#### KING'S CHAPEL.

Morning service—Benedictus, Mozart; Anthem, "Why seek ye the living among the dead," Hopkins; anthem, "Christ our Passover," Tufts; Te Deum, Tufts; Jubilate, Mozart.

Mr. J. W. Tufts, organist and director; Mrs. O. T. Kimball, soprano; Mrs. F. E. Barry, contralto; Mr. Charles H. Clark, tenor; Mr. D. E. Spencer, bass.

#### BATTLE-SQUARE SOCIETY.

Morning service—Chorale from "St. Paul," Mendelssohn; anthem, "Christ the Lord," Novello hymn, "Angels roll the rock away," Mozart; quartet, "God is a Spirit," W. Sterndale Bennett; aria for tenor, Faure.

Mrs. I. I. Harwood, soprano; Mrs. J. Rametti, alto; Mr. C. R. Hayden, tenor; Mr. C. E. Pickett, bass; Mr. I. I. Harwood, organist and director.

#### ST. JOHN'S, HIGHLANDS.

Morning prayer—Opening carol, "Victory," A. P. Howard; anthems and glorias, tone vii., (Gregorian); Te Deum, in F, Dykes; Jubilate, in A (Bridge-water coll.)

Holy communion—Introit, "Christ is risen from the dead," G. J. Elvey; Gloria Tibi, Whitfield; hymn 98, Mozart; anthem after sermon, "Blessing and glory and wisdom and thanksgiving, Dr. Boyce; offertory anthem, "But thou didst not leave his soul in hell," Handel; Sanctus in E, Barnby; hymn 494, Haydn; Gloria in Excelsis, old chant; hymn after benediction, 104, Gauntlett.

Evening prayer, 7:30 o'clock—Opening hymn, 98, Mozart; Psalms and Canticles, Anglican chants; hymn 103, Palestrina; after sermon, "I know that my Redeemer liveth," Handel; confirmation hymn, 251, Dykes; offertory anthem, "Christ our Passover," Goss; Nunc Dimittis, in E, Whitfield.

The music was by the parish choir of thirty-five voices, with Mr. E. W. Gould as organist and choir-master.

#### SECOND CHURCH.

Morning service—Easter anthem, "Christ the Lord has risen to-day," Danks; Te Deum, in B-flat, Berg; Jubilate Deo, Mozart.

Miss Gage, soprano; Mrs. Ellison, contralto; Mr. Prescott, tenor; Mr. Barlow, bass; L. B. Barnes, director.

## CHURCH OF OUR FATHER (UNIVERSALIST).

Afternoon service—Te Deum, in B-minor, Buck; anthem, "He shall come down like rain," Buck; Adeste Fideles, Novello; hymn, "Christ the Lord is risen to-day," Mozart.

Miss Emma Fisk, soprano; Miss H. M. Haynes, contralto; Mr. M. L. Ingalls, tenor; Mr. G. W. Dudley, bass and director; Mr. L. F. Brackett, organist.

## TRINITY CHURCH.

Morning service—Easter anthem, "Christ being raised," Parker; Te Deum, in C, Parker; Jubilate, in F, Garrett; Kyrie Eleison; offertory anthem, "Be thou faithful," (tenor solo from "St. Paul") Mendelssohn.

The choir was of the usual size on festal occasions—a chorus of about twenty-five, with Mr. J. C. D. Parker organist and director. The quartette consisted of Miss Clara Doria, soprano; Miss Morse, contralto; Dr. S. W. Langmaid, tenor; Mr. Aiken, bass.

## BROADWAY UNITARIAN.

Morning Service—Te Deum, in E-flat, Baumbach; hymn 615, J. R. Thomas; hymn 650, Groatorex; anthem, "O come, every one that thirsteth," (from "Elijah," Mendelssohn).

Vespers—Venite, in A, by D. Buck; duet, from "Hymn of Praise," Mendelssohn; alto solo (selected); soprano solo (selected); "Lift your glad voices," Baumbach.

Quartette—Soprano, Miss Gertrude Miller; alto, Miss Minnie Rametti; tenor, Mr. Cyrus Brigham; bass, Mr. George C. Wiswell; organist and director, John A. Preston, Jr.

## FIRST RELIGIOUS SOCIETY, HIGHLANDS.

Morning service—Te Deum in B-minor, Buck; Adeste Fideles, Novello; Hymn tune, congregational.

Miss Emma Fisk, soprano; Miss Anna Holbrook, contralto; Mr. M. L. Ingalls, tenor; Mr. G. W. Dudley, bass and director; Mr. J. R. Ford, organist.

## ST. PAUL'S CHURCH.

The floral decorations around the altar and in front of the desks were quite elaborate and very elegant. The music sung was the Easter Anthem, "Christ our Passover," Buck; Te Deum in E-flat, Buck; Jubilate in C, Buck; Hymn 98, Mozart; "Lift your glad voices," Mozart. Miss Howard, soprano; Mrs. Tufts, alto; Mr. Harry Gates, tenor; Mr. George R. Titus, bass; Mr. Elliott W. Pratt, organist and director. The service was conducted by Rev. Treadwell Walden, the rector. The audience filled the house to overflowing.

## EMMANUEL CHURCH.

The service was conducted by Rev. Dr. Vinton, and the following music was sung: Anthem, "Christ our Passover," Ambrose; Te Deum, Andre; Jubilate, Dudley Buck; Hymn, "The Day of Resurrection," J. H. Wilcox; Hymn, "Raise your glad voices," Mozart; Trisagion, S. A. Bancroft; Sanctus, Spohr; Gloria in Excelsis, S. A. Bancroft, organist and director; Miss H. A. Russell, soprano; Miss Clara Poole, contralto; Mr. George L. Osgood, tenor; Mr. Clarence E. Hay, bass. In the afternoon there was a special Easter service for the Sunday School children, with prayers, singing and addresses. The singing of the children was under the able direction of Mr. Louis C. Elson.

## PRO CATHEDRAL OF THE HOLY CROSS.

Pontifical mass—Grand mass in E-flat, Hummel; at the gradual, "Haec Dies," Zuntemaggi; before the sermon, "Veni Creator," Falkenstein; after the papal benediction, the hallelujah chorus, from the "Messiah," Handel.

Vespers—Every other psalm, Gregorian; alternate psalms from the compositions of Zingarelli and Emerich; Magnificat, Palestrina; Regina Coeli, Cherubini; O Salutaris, Gounod; Tantum Ergo, Falkenstein.

The choir consisted of the usual chorus of thirty voices, assisted by the Germania orchestra, with Mr. John Falkenstein as conductor and Mr. J. Frank Donahoe as organist.

## CHURCH OF THE IMMACULATE CONCEPTION.

The church was crowded to the utmost. The music consisted of Hummel's Mass in B-flat, Hummel's "Alma Virgo," solo and chorus; soloist, Mrs. Charles Lewis, Quartet: Soprano, Mrs. Charles Lewis; contralto, Miss Welsh; tenor, Mr. Davin; basso, Mr. P. H. Powers; organist and conductor, Mr. James Caulfield. Previous to the sermon Mr. P. H. Powers sang in his usual excellent manner, "Veni Creator Spiritus." At the conclusion of the first gospel Rev. Father Baptist ascended the pulpit

and delivered an eloquent sermon upon the resurrection of Jesus, taking for his text the Gospel of St. Mark, 16th chapter, from the 1st to the 7th verse inclusive. The attendance at the vesper service was also large, and the music, which was as follows, was grand and inspiring: Musical psalms and chants; Cherubini's "Regina Coeli," soprano solo and chorus; Zingarelli's "Laudate," tenor solo and chorus; soloist, Mr. John Farley.

## OTHER CATHOLIC CHURCHES.

Services at St. James's Church, Harrison avenue, were held in the basement chapel. Gounod's "Messe Solennelle" was sung by a selected choir under the direction of Dr. E. C. Bullard, assisted by an orchestra directed by Mr. N. Lothian. The forenoon sermon was preached by Rev. James A. Healy and was an excellent production. In the afternoon vesper services were celebrated. In the evening a grand concert was given in the church for the benefit of the building fund.

At SS. Peter and Paul's Church, Broadway, South Boston, the services were very impressive. An able sermon was preached by Rev. Mr. Johnson, who took his text from St. Paul: "If you, arisen with Christ, seek the things that are above, mind the things that are above, and not the things of earth." The music was from Mozart's Twelfth Mass, and was by the church choir.

At St. Francis de Sales Church, Bunker Hill District, the musical portion of the ceremonies was of a high order. The music consisted of Haydn's mass in C; Easter hymn, "Haec Dies," Lambillote's "Lauda Sion," Hummel's "Veni Creator," Zaun-deil's "Regina Coeli," with the "Hallelujah Chorus," which were rendered by the church choir.

## Dwight's Journal of Music.

BOSTON, APRIL 3, 1875.

END OF THE VOLUME. The present number completes the thirty-fourth Volume, and the twenty-third year of our Journal. The Title Page and Index for the last two years will take the place of the usual music pages in the next number.

## Easter Oratorio.

THE HANDEL AND HAYDN SOCIETY gave us a remarkably good performance of Haydn's "Creation" last Sunday evening. It is a well-worn Oratorio, and it still wears well. The very perfection of its spontaneous, uninterrupted flow of melody, alike in its contrapuntally woven choruses and in its arias, may have a slumberous influence when we have been hearing it too often; and the "imitations," at whose felicity we may smile, may get to be as trite and tame as our childhood's story books; and yet it is a work of pure immortal genius; it verily is, what its own theme and title indicate, a *creation*; and when we can hear it well done, after a considerable interval of time, upon a fit occasion, and in refreshing contrast with overmuch of novelty and strangeness,—say after we have been dosed and drugged with Wagner, Raff, &c., to satiety and stupor—it certainly is music to thank God for, and to renew one's faith in music. Now "The Creation" had not been given in Boston for three years, although the Choral Societies in all the smaller towns are trying their hand at it continually. It is a rare thing indeed to find such means of doing justice to the music as existed here and now; we had supped full of indigestible food of late; and the occasion was one for which Haydn's work afforded eminently the most expressive music. On the glad Easter festival it comes natural to sing of "a new created world," and this time all nature seemed to be in harmony with the great thought of the day; after a long and tedious winter, Spring at last had come; "ethereal mildness" was a joke no longer.

So there was a happy conjunction of good conditions for enjoying the *Creation*, and we did enjoy it, as we believe the very large audience generally did. The fact is noteworthy that just now Father Haydn—the extreme opposite of Wagner—just now,

on the top wave, so to speak, of what has seemed a momentary triumph of "The Future,"—finds here again a more enthusiastic, heartily grateful welcome, than the dear old man has known for many a year. Is it not a wholesome symptom of reaction? We thought it had all got to be an old story with us,—all admirable and beautiful of course, but now a faded miracle,—and lo! we find it fresh and new again, far fresher than the newest! How that Symphony the other day was relished! And now the hacknied old *Creation*! Welcome Father Haydn! Welcome Music! And we are glad that our old Society continue so far in the mood that they announce the *Seasons* also for their next performance a few weeks hence. Handel and Bach of course are greater, and they will not fail us.

The work was presented, as we have said, in an uncommonly good style. To be sure, it required no great effort on the part of the Handel and Haydn Chorus; "The Heavens are telling," "Achieved is the glorious work," and all the other choruses might, one would think, by this time be trusted to sing *themselves*, when such a body undertakes the work. And there was no disappointment; the singers were in full force of numbers, and the parts well balanced. Bating one or two instances of some slight timidity of attack, all went off with spirit and precision, and good light and shade; all was effective, without affectation or exaggeration. The trios, which form so important a part of this music, were admirably sung, by perhaps as good a group of soloists as could be found. Mme. JENNIE VAN ZANDT's pure, strong, evenly developed Soprano, and fluent, facile execution, were well suited to this melodious music, and she sang it for the most part charmingly, although she did not seem to be entirely at home in Oratorio, coming in prematurely once or twice, and in the great Aria: "On mighty pens," indulging in such operative prima donna tricks of effect as pitching the note up an octave and holding it out, protracting the tone on the word "co-ing" through many measures longer than was necessary for any purpose but to show that she could do it,—which certainly was not the purpose for which Haydn wrote. Fortunately these stereotyped effects fell dead upon the audience, and met with no encouragement; doubtless so excellent a singer will think twice before repeating the experiment. "With verdure clad" was beautifully sung. Mr. W. J. WINCH, suffering from a cold, sang with some effort in the tenor solos, but in a highly intelligent, artistic, cultivated style; and Mr. J. F. Winch's noble voice and his majestic, musical, sustained delivery throughout the numerous and trying solos for the bass, were eminently satisfying. The orchestra for the most part did its work well, especially in the purely instrumental symphonies, though taxable with carelessness in one or two places of accompaniment. The great Organ, as usual, did good service in the hands of Mr. LANG, both in sustaining the great choruses, and in accompanying recitative. Mr. ZERRAHN was thoroughly master of his forces.

The "Seasons" will be given on Wednesday evening, April 28, with Miss HENRIETTA BEEBE, M<sup>rs</sup>. WM. J. WINCH, and Mr. M. W. WHITNEY, who takes vacation from his London triumphs for a few weeks.

## Harvard Symphony Concerts.—Close of the Season.

The tenth and last concert of the tenth season called out a large audience on Thursday afternoon, March 18. The CRECILIA, in full numbers, under Mr. LANG's direction, again lent its valuable aid, and the programme consisted of about equal halves of vocal and of purely instrumental music, the latter, as



usual, conducted by Mr. ZERRAHN. It ran as follows:

1. Magnificat, in B flat. (Second time). [1684-1755]. Durante.  
Sung by the CECILIA, with Orchestra.
2. "My soul doth magnify the Lord," etc.—Luke I. 46-55.  
3. "Capriccio, in B minor, Op. 22, for Pianoforte, with Orchestra,..... Mendelssohn.  
Miss ANNA FINKENSTADT.
3. \*Part-Songs, for mixed voices,..... J. C. D. Parker.  
a. The River Sprite.  
b. "The sea hath its pearls, the heav'n its stars, But my heart hath its love," etc.
4. \*\*Finale to the First Act of "Euryanthe," Weber.  
Soprano Solo, Miss ABBY WHINERY.
1. Symphony, No. 2, in C, Op. 61,.....Schumann.  
Introduction and Allegro.—Scherzo.—Adagio.  
—Allegro vivace.
2. \*\*"Loreley." Fragments of unfinished opera, Mendelssohn.  
a. Ave Maria (female voices).  
b. Vintagers' Chorus (male voices).  
c. Finale for Soprano Solo and Chorus, Miss ABBY WHINERY and THE CECILIA.
3. Overture to "Euryanthe,".....Weber.

The *Magnificat*, by Durante, a contemporary of Bach and Handel, who is commonly spoken of as the founder of the Second Neapolitan School, is a good solid piece of pure old Italian vocal writing, easy and grateful for the voices, in which all the parts move naturally, blending in rich harmonies. It is mostly jubilant and massive, but with some melodious thoughtful minor passages, making a good variety. With the instrumentation as enriched by Robert Franz it formed an effective and majestic opening to the concert, and a good contrast to the lighter and the more dramatic modern vocal works, which came afterwards. It is hardly fifteen minutes long, and therefore, even if it was not what is called exciting, and so disappointed some to whom it was like an old picture in a low tone, it made a wholesome, truly musical beginning. The choral parts were well sung by the Cecilia, and the two short bits of Duet: for Soprano and Alto (Miss Abby Whinery and Miss Morse), and for Tenor and Bass (Dr. LANGMAID and Dr. BULLARD) were given with good style and expression. We felt that the life and warmth of the work as a whole lost somewhat by the very marked full stops between its several pieces. We can see no reason why good music written for the church should be excluded altogether from such concerts; all great music is religious; and as the church has borrowed music from the world, why may not the world borrow from the church?

The Grand Piano was unfortunately placed rather far back on the crowded stage, which doubtless was one reason why Miss FINKENSTADT's performance had not all the force and brilliancy desirable; but she gave a clear, honest, graceful rendering of the *Capriccio*, and her modest, unaffected manner won the general sympathy.

The two part-songs by Mr. PARKER were to many of the singers pleasing reminiscences of the old Parker Club. Conducted by himself, they were indeed exquisitely sung, and were enjoyed as charming specimens of delicate, poetic harmony. There was a strong call for a repetition of the first one, the beautiful words of which (by Mrs. Fanny Malone Ritter) are worth reproducing here:

The lily closes its chalice,  
Afloat on the river's breast;  
Then comes the sprite of the river,  
And makes in the lily her nest.

The star of eve is her watch-light,  
Her curtain the rush's crest!  
The waves sing lullabies under,  
And o'er her the wind of the west.

Light mists float over the river,  
And cover her dreamlike rest;  
What guest hath a sweeter chamber?  
What chamber a lovelier guest?

The piece from *Euryanthe*, with its gay and festive orchestral prelude and accompaniment, its buoyant, light-hearted, simple and melodious choruses of peasants welcoming knights returning from the war, who answer in heroic strain, was a delicious surprise to most of the audience. In point of difficulty, these alternating stanzas of chorus were mere child's play to the singers; but it sounds so melodious, so innocent, spontaneous and full of the true Weber genius, that it proved most refreshing,—all the more so as offset against the still lingering sombre back-

ground of the *Magnificat*,—a strong, and yet a well related contrast. It began a little too quick for the best effect; but the *Allegretto* six-eight movement, in which Euryanthe (Soprano solo) leads off in a new strain of joyful welcome, was taken at the right convenient tempo, and sweetly rendered by Miss Whinery. A single page of Quartet, the words of which contain in brief the knot of the whole tragedy (something like Shakspeare's "Cymbeline"), is singularly beautiful and was nicely given by the four soloists already named. It ends with a fervent strain of florid and yet simple downward runs for the soprano, followed by a soaring and impassioned climax ("Love's holy rapture thrills my breast," etc.), which was very finely executed by Miss Whinery, the chorus all the while in undertone supplying a simple rhythmical accompaniment. Simple as it is, this piece of musical sunshine out of a mystical and tragic opera, will be sure to charm in almost any concert.

The Schumann Symphony formed the solid central figure of the programme. It is about the largest and longest of his four Symphonies, and not the most readily appreciated; for some of it is of an inward brooding, almost morbid character (composed after a long illness), and it is almost altogether serious; but it was listened to with close attention, and, being well performed, was felt to be full of beauty and deep, earnest feeling. Nothing is more striking among the symptoms of our musical progress, than the deeper and deeper hold which Schumann's music—in these larger forms too—takes upon our audiences. These four Symphonies have had their turns round during the whole ten years of these Concerts; at first they were fascinating to the few—or rather say the large minority of such an audience, while many found them unintelligible and "heavy." Now the case is greatly changed; and it is even changed in England, where a much longer and more obstinate stand was made with bitter animosity against Schumann.

In good relief, again, against the Symphony, came the "Loreley" fragments,—all that Mendelssohn has left of his one effort to compose a serious, romantic opera. The *Ave Maria*, for female voices, with a soft, low-toned, syncopated accompaniment, joined at last by a Soprano Solo, is beautiful, and the voices blended very sweetly in it. The Vintagers' Chorus, for male voices, has been sung quite often by our Part-Song Clubs; and from the first it has struck us that the movement is never taken quite right, nor was it so on this occasion. It was too quick, spasmodic, short, like a "chopping sea;" whereas it is marked "Allegro comodo," and should go with a leisurely, contented, easy swing, somewhat like the movement of the Scherzo in the "Rhine" Symphony of Schumann; that is the true wine influence,—not to hurry a fellow out of his natural commodious gait, but rather to make him take life easily, as if there were time enough before him and to spare. Save in this respect, the singers being mostly members of the "Apollo," it was capitally sung, and the orchestral accompaniment (supplied here for the first time) added not a little to its interest. The Finale is by far the most important of these fragments, and the most important contribution of the Cecilia to that closing concert. A graphic and exciting piece of instrumental symphony preludes to and accompanies the mutual salutations and summonses of troops of Rhine spirits, who describe the scenes of sunshine and of storm from which they come; till there "appears one who sheddeth sorrow's tears," and the maiden, Leonora, appeals to them for aid and retribution against her false lover, consenting at last, in consideration of all the gifts of "beauty and love's fatal might" to wed the Rhine; and with wild glee the spirits seal the compact, and she pours out her proud, revengeful spirit in an exulting strain of passion, rising to a thrilling climax. The whole was given with great spirit, and with vivid coloring, the alternate passages of chorus and soprano solo keeping up a breathless interest. Miss Whinery in the earlier portion was a little weak and tremulous, but she rose to the full height of the long, impassioned climax, her voice coming out quite splendidly on the high notes, showing of what dramatic fire and fervor she is capable. A most spirited and splendid rendering of the *Euryanthe* overture brought the one hundredth Harvard Symphony Concert to a brilliant and a worthy termination. We believe all the orchestral work of that day was generally recognized as excellent.

SCHUMANN'S "PARADISE AND THE PERI" is to be repeated, by quite general request, on the evening of Wednesday, April 14th. The part of the Peri

this time will be sung by Miss HENRIETTA BEEBE, of New York; the other solos as before (Mrs. GILBERT, Miss ITA WELSH, Mr. OSGOOD, Mr. JOHN F. WINCH, etc.). Seats may be secured now at the Music Hall.

MUSIC IN PARIS. On Sunday, March 14, the Société des Concerts of the Conservatoire gave a performance of Beethoven's Choral Symphony; the French words by Bélanger, the solos by Mmes. Chapuay, Barthe-Banderai, MM. Bouhy and Grisay. This was followed by some of the Ballet pieces in Gluck's *Iphigénie en Aulide*; a recitative and air from Weber's *Euryanthe*; and the Overture to Mendelssohn's *Athalie*. Mr. Charles Lamoureux conducted.

M. Padeloup, in his "Popular" Concert of the same day, offered, what is such a bugbear to some of our Boston audiences, two Symphonies, as will be seen by the following programme: 1. "Jupiter" Symphony, Mozart; 2. Overture to the opera *Sigurd*, by Ernest Reyer (first hearing); 3. Symphony in D, Beethoven; 4. Fragment of *Marie Magdeleine* by J. Massenet, with Mme. Fursch-Madler; 4. Mendelssohn's "Midsummer Night's Dream" music.

At the Concert du Châtelet, also, the Choral Symphony was given, the solos by Mmes. Vergin, Capelli, MM. Cairo and Taskin; followed by "The Flight into Egypt" of Berlioz (a. Overture; b. *Adieu des bergers à la Sainte Famille*; c. Air and Hallelujah, sung by M. Caisso.)

On the 18th of March the second festival was given by the Society of Sacred Harmony, under the direction of M. Charles Lamoureux, at the Summer Circus of the Champs-Élysées, with 300 performers. "Eve," a mystery in three parts, composed by Massenet, was given for the first time. To complete the programme, there were extracts from Handel's "Alexander's Feast," the "Messiah," and "Judas Maccabæus."

The Société des Concerts d'Ecole de Musique Religieuse, under the patronage of the Cardinal Archbishop of Paris and various Royal Highnesses, was to give its first séance on the 18th ult., under the direction of M. Gustave Lefèvre. The selections were: Choral by Crüger, 1640; Motet by van Borchem; *Kyrie*, 4 voices, by Vittoria; *Matrigal*, by Hubert Waelrant; *Miserere*, by Lotti; *Cruz fidelis*, by don Juan IV.; Scene and Air from *Aleste*, Lulli; *Air d'Antifona*, Handel; Duo from *Onphale*, by Destouches, besides instrumental pieces from Handel and Haydn.

CHICAGO, MARCH 24. Mr. Wolfsohn's Schumann recitals before the Beethoven Society began March 13th and continue every Saturday afternoon. They are attended by an audience of, I should say, four or five hundred, and a better one it would be difficult to find. The hall itself is not so quiet as could be wished, as it fronts on two streets, one of which is State street, which is full of horse-cars. But in spite of car bells, dancing steam-pipes and some sort of a black-smith's shop overhead, the audience has contrived to get a great deal of comfort out of Mr. Schumann's music. The programmes of the first three recitals were as follows:

## I.

Papillons, Op. 2.  
Romanzen, Op. 28.  
Songs: "Woman's life and love," five nos.  
Sung by Miss Haskell.

Fantasie, Op. 17.

## II.

Intermezzi, Op. 4.  
Kinderszenen, Op. 15.  
Songs: "Waldgesprach," "Thou'rt like a flower,"  
"Spring Song."

Sung by Mrs. Johnson.

Humoreske, Op. 20.

## III.

Davidstänbler-Tänze, Op. 6.  
Waldscenen, Op. 82.  
Songs (not announced).  
Faschings-schwank aus Wien, Op. 23.

I hardly like to comment on this admirable series of recitals, for the reason that in conception and in success of gathering an audience to hear fine music they are among the most important means of musical culture ever offered to our citizens. Likewise of the player's devotion to music, and the great study required to present such a repertoire at all creditably, nothing but commendation suggests



itself. Besides, I fully agree with Mr. B. D. Allen's very judicious remarks about criticism in general, although I am not sure that I am always careful to remember and be governed thereby. But in spite of all this one cannot but regret that a player standing, as Mr. Wolfsohn does here, as the only gentleman pianist in the city laying claim to the grade of artist, should for some reason be guilty of the shortcomings one finds in his public performances. Every recital contains passages played beautifully; it is just as certain to afford examples of a want of success equally conspicuous. I had attributed these latter to nervousness in the presence of an audience, but am told by those who ought to know that he is not nervous, and does not lack for technique. In that case the shortcomings must arise from want of the real artistic instinct, that microscopic instinct of *fineness* which makes the smallest blemish appear formidable. The shortcomings to which I allude were very evident last week in the "Humoreske," many passages of which were very imperfectly played, and blurred with the pedal. Mr. Wolfsohn also takes liberties with the tempo, playing *e. g.* the "Curious Story" of the *Kinderszenen*, which Schumann marked in quarters at 112 M. M., faster than the "Weighty Matter" marked in quarters at 138 M. M. Then, too, in the Romance in F sharp he plays a *tempo rubato*, or *ritard*, on the third beat of every measure, which seems to me to be foreign to Schumann's intention, as it interrupts the sixteenth-note motion of the accompaniment, and destroys the value of Schumann's own peculiar device for marking the end of the phrases, where he interrupts the sixteenths himself by uniting two of them into an eight note. This sixteenth-note motion is founded, plainly enough, on the idea of a contrapuntal motion—Schumann retaining the motion but dispensing with the counter-point. The singing at these recitals was very good. Mrs. Johnson sang part of the time in English and part in German. It is a curious fact that one could hear every word of her German (pronounced, by the way, after "Low Dutch" models), but hardly a word of her English. In fact she was nearly through a stanza before I could determine her English to be English, and then only by one word plainly spoken. Before leaving these recitals let me condole with those who have not yet become acquainted with Schumann. For ordinary playing for one's self or for the education of pupils there is no composer so good. He is in the apostolic succession, beyond question:—Bach, Beethoven, Schumann.

We have here a lady pianist to whom I have not done justice in these letters. I refer to Madame de Roode-Rice. This lady has not appeared in public of late, being fully employed in teaching, in which line I believe her to be honest and remarkably capable. But as a solo pianist she is undoubtedly superior to any one else at present in the city. I have heard her play lately a number of times, for instance:

Ende vom Lied ..... Schumann.  
First Ballade ..... Chopin.  
Third Ballade ..... Chopin.  
Don Juan ..... Thalberg.  
Jerusalem ..... Gottschalk.

She plays Chopin, as I think, *well*, though somewhat too much like Gottschalk. Her Schumann playing is very interesting though to me it seems wanting in what Germans call "Innigkeit" or "Seele-leben." In point of technique it leaves nothing to be desired, the touch being full, free, sure, and expressive. She has a large repertory of concertos, sonatas and things, which she plays entirely by heart.

I have lately had occasion to think more highly of the talent of a young girl from De Witt, Iowa, who is assisting me in the music department at

Ferry Hall Seminary, Lake Forest, Ill. This Miss Gates is accumulating a large repertory of the best music, which she plays in a way that gives promise of artistic development. Her technique, except octaves (where the smallness of her hands interferes), is unusually clear and satisfactory. But the best feature of her playing is the artistic comprehensiveness of the conceptions, and that extremely rare American trait, the instinct for *fine finish*. During the year she has at different times played before the school the following works among others, which I mention merely to illustrate her range:

Sonata pastorale, Op. 28 ..... Beethoven.  
Sonata (second movement), Op. 111 .....  
Third Ballade ..... Chopin.  
Rigoletto ..... Liszt.  
Slumber Song (Weber) .....  
Second Hungarian Rhapsody .....  
Moses ..... Thalberg.

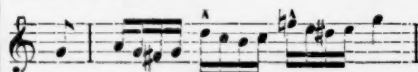
March 11th she played a Schumann recital:

Forest Scenes, Op. 82, three nos.  
Blumenstücke.  
Kreisleriana, No. 2, Op. 16.  
Songs: "Waldgespräch," "Wanderlied," "He the Noblest."  
Humoreske, Op. 20.

This entire recital was done beautifully, the playing being characterized by a great refinement, an intimate and poetic conception of the text, and perfect truth even in the most difficult passages. Her tone is at once sweet and powerful. When I add to this the fact that she acquires with rare facility, I have stated the grounds which lead me to hope that she will in the course of time be heard more about.

There are several very interesting concerts on hand here, of which anon. DER FREYSCHÜTZ.

HERE is another anecdote, previously unknown, until published lately in the "Gazette Musicale." The first time Haydn visited France and Paris, he achieved great success as a composer and as a man. He was young, amiable, and celebrated. "La cour et la ville" disputed who should have him, and more than one tender heart put on mourning at his departure. Thirty years afterwards, he returned to the French Capital. His reception in high society was enthusiastic, and, at the parties to which he went, excursions into the Past were of frequent occurrence. One evening at an aristocratic gathering, a Marchioness, very much "sur le retour," kept reminding Haydn of times, which, alas! could never be brought back. It appears that she had been very fond of him, and possessed a good memory. "Oh," she said, "do you remember such a passage and such an evening? Do you remember this, and do you remember that? . . . and your divine music! That sonata, for instance, you know."



"Yes! Yes," replied Haydn; "I recollect it. Unfortunately it is now:



RICHARD WAGNER issues a ukase, addressed to all the artists who have volunteered, or have been requested, to take part in the grand-national-stage-play performances at Bayreuth. From this document we learn that:—The first week of July, 1875, will be devoted to pianoforte rehearsals of "Rheingold;" the second, to ditto of "Die Walküre;" the third, to ditto of "Siegfried;" the fourth, to ditto of the "Götterdämmerung." From the 1st to the 15th of August, rehearsals will be given with full orchestra, the third week being devoted to the more difficult stage business. June and July, 1876, are selected for general rehearsals. The first public performance will come off early in August, 1876, in the following order:—Sunday, the 4th, at 7 o'clock, p.m., the beginning of "Rheingold;" Monday, 4 p.m., first act of "Die Walküre;" 6 p.m., second act; and 8 p.m., third act. The intervals will be passed by the audience in grounds contiguous to the theatre, and by the performers in a garden specially set apart. "Siegfried" will commence at 4 p.m., Tuesday, and "Die Götterdämmerung" at 4 p.m., Wednesday. The performances will be repeated, in the same order, for the first time in the second week of August, and for the second in the third week. After thus unfolding his plans, Wagner states that nothing but "unconditional willingness" on the part of artists can enable him to accomplish his task successfully. He demands binding promises of co-operation, and lays stress upon the fact that "circumstances" (peculiar circumstances?) are sufficiently flourishing to obviate the necessity of any artist stopping away on account of "material difficulties."—*Lond. Mus. World.*

## Special Notices.

DESCRIPTIVE LIST OF THE  
LATEST MUSIC,  
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

What does Little Birdie say? 3. Eb to c. Molloy. 30

"Birdie, rest a little longer."  
Tennyson's sweet nursery song, to new and superior music.

Twilight Fancy, or Dresden China. 3. D to f. Molloy. 30

"Side by side in the corner wide."  
A pretty musical fancy.

Swan Song. From Lohengrin. 3. A to f. Wagner. 30

"Forth from the boat in shining arms,  
Firmly I tread you maid to shield."  
The few wild and sweet notes, in which the "Schwanen-Ritter" takes leave of the Swan, his faithful guide from the Unknown Land.

I'm dreaming of the sweet Spring-time. 3. F to f. Song and Cho. Webster. 30

"Farewell old home, sweet home, farewell."  
Very sweet music. A reminiscence of Spring, Autumn, a Bridal and a Farewell.

Les Rameaux. (Palm Branches). 4. C to g. or Ab to a. Faure. 40

"Let every voice resound Hosanna!"  
"Que votre voix réponde Hosanna!"  
French and English text, and is a fine solo. Arranged for Soprano, and also for Alto voice.

Song of a Barge. 2. F to d. Molloy. 35

"She cometh, oh! she cometh,  
With a Pull e! Haul e! Heave ho!"  
Jean Ingelow wrote this song of the jolly Thames bargemen. A good, wholesome sailor's song.

Beauties of Giroflé-Girofla. 4. Ab to b. 35

Brindisi. 4. Ab to b. 35

O Pretty Girofla. Duet. 4. Eb to b. 35

Pa, 'tis the Day. 3. G to a. 35

Three very pretty affairs, with sparkling melodies, and words translated and revised.

Deborah. Lyric Opera in 4 acts. By Harrison Millard.

No. 1. How beautiful. (Di vaga). Chorus. 75

"2. On Chariot of Fire. (Su carro). 50

"3. Now the Hope. (Or la brama). 75

"4. Horrid Darkness. (Cupa notte). 50

A new opera by an American composer will, of course, excite much interest. The first four numbers are full of promise, and are worthy of careful examination, to see if we have not quite arrived at the opera-making age. The numbers have Italian and English words.

Sweet Molly Moreland. 2. Eb to c. Molloy. 30

"Her cot was near the beacon light,  
High up upon the foreland."  
A simple and sweet popular ballad.

Instrumental.

Two Orphans. Waltzes. 3. Tinsington. 75

A very graceful set of waltzes, with a pretty picture title. Likely to be favorites.

Home Treasures. Smallwood, each 40

No. 3. Fading away. 2. G.

The melody of a song by Anne Fricker, arranged very neatly for practice.

No. 4. Home they brought her Warrior dead. 2. G.

Very sweet and very easy transcription.

Interpretation Waltzes. 3. E. Strauss. 75

Edward Strauss's music has a character of its own, but yet is undeniably Strauss-y;—which is quite sufficient to describe and commend it.

From the inmost Soul. (Aus tiefster Seele). Melodie. 4. Eb Lange. 40

Has the very graceful, tasteful character common to Mr. Lange's compositions. Well repays practice.

Marche Triomphale. 3. G. Aronsen. 40

Not a march, in the old-fashioned signification, as it is in 6-8 time; but is a fine spirited piece to march to.

Chanson Slave. Slavonian Melody. 4. Gb Schuthoff. 40

Slavonia is on the borders of Hungary and Turkey, and this chanson has the wild gypsy quality which belongs to the music of that region.

Petit Canival. 6 easy Dances for 4 hands. Streabegg. 35

No. 1. Waltz. 1. G. Nice little tune for "the very first" duet.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The key is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

